NEEDLEWORK · TAPESTRIES AND GOTHIC FURNITURE

THE COLLECTION FORMED BY

H. S. DE SOUHAMI

OF PARIS

Including Art Property from the

Château de Courcelles

Sarthe · France

AMERICAN ART ASSOCIATION · INC

MADISON AVENUE · 56TH TO 57TH STREET

NEW YORK

FREE PUBLIC EXHIBITION

From Saturday · November 6 · To Time of Sale
Weekdays 9 a. m. to 6 p. m. · Sunday 2 to 5 p. m.

UNRESTRICTED PUBLIC SALE

Friday and Saturday November 12 and 13
Beginning at 2:30 p. m.

EXHIBITION AND SALE AT THE

American Art Galleries

Madison Avenue · 56th to 57th Street
New York City

SALES CONDUCTED BY

Mr. O. Bernet and Mr. H. H. Parke

American Art Association · Inc

MANAGERS

Digitized by the Internet Archive
in 2015

https://archive.org/details/unset00amer_4

The Château de Courcelles
Sarthe · France

Needlework, Tapestries and Gothic Furniture

The Valuable Private Collection
Formed by the Well Known
Art Connoisseur and Expert
H. S. de Souhami of Paris

INCLUDING ART PROPERTY FROM THE

CHÂTEAU DE COURCELLES

SARTHE, FRANCE

NEW YORK
AMERICAN ART ASSOCIATION · INC
1926

Priced Catalogues

Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

The AMERICAN ART ASSOCIATION · Inc

Designs its Catalogues
and Directs All Details of Illustration
Text and Typography

Conditions of Sale

1. Rejection of Bids. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.
2. The Buyer. The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.
3. Identification and Deposit by Buyer. The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address. ¶ A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required. ¶ If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.
4. Risk after Purchase. Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
5. Delivery of Purchases. Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.
6. Receipted Bills. Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.
7. Storage in Default of Prompt Payment and Calling for Goods. Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser. ¶ In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.
8. Shipping. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will, however,

afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

9. Guaranty. The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of the sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse. ¶ Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

10. Records. The records of the auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

11. Buying on Order. Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge of commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded, if the lot differs from its catalogue description. ¶ Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association

OTTO BERNET · HIRAM H. PARKE · *Auctioneers*

AMERICAN ART ASSOCIATION · INC

Managers

CATALOGUE

Foreword

THIS extremely interesting collection of Gothic art, tapestries and needlework has been consigned to the American Art Association, Inc., for dispersal at public sale by Mr. H. S. de Souhami, the well-known connoisseur of Paris and New York. A great lover of the art of the loom, Mr. de Souhami has been an extensive collector of tapestries and needlework, and among his many acquisitions during the past twenty years, he has conserved many of the rarest pieces for his own personal collection, and which have until now been contained in his residence at No. 13 Avenue du Bois de Boulogne, Paris.

Recently Mr. de Souhami secured some of the art property from the historical Château de Courcelles, and together with his own collection he has included many examples of Gothic and Renaissance furniture—of a quality seldom found even in museums—from this château. The history of the famous château, built by Mansard in 1640, has been charmingly told by André Baunier in *Sidonia, ou le Malheur d'être Jolie*. It is situated on the old royal highway, midway between La Flèche and Le Mans (Sarthe). It took Louis de Champlin, its original owner, twenty years to build, and practically all of his fortune to adorn. Upon his death his widow, Madame de Courcelles, *née* Marie de Neufville, totally ruined financially through her husband's extravagances, was forced to abandon the château and its contents to creditors; it was later purchased by De Chamillard, and thereafter was occupied by the Comte Murat and a long line of his descendants.

The most remarkable features of the château may be said to be the architectural achievement of the staircase, the chapel, which Du Chastelet Desboys made famous in 1665 in his *Odyssée*, and the magnificent *boiseries*, or painted wood panels, which have practically remained intact. The most interesting panels adorned the dining-room, and which Mr. de Souhami went to untold trouble and expense to bring to this country, thereby giving an idea of the beauty of this famous château and affording an opportunity to the art lovers of America to acquire a real gem! This dining-room —or *salle de rendez-vous* after the hunt—comprises fifty-four painted panels, the large ones representing the four seasons, landscapes, rivers, lakes, hunting scenes and the like, and the smaller ones vases of flowers, baskets of fruits and a variety of birds of plumage. The room is twenty-two feet seven inches square, ten feet two inches in height and it is fully described in the catalogue.

Aside from the paneling, through all the vicissitudes which the château passed, some rare examples of Gothic and Renaissance furniture remained untouched, and are happily included in this collection: Two Gothic cupboards, numbers 139 and 141 in the catalogue, are unique specimens of the fifteenth century; the wonderful Gothic carved oak stalls, numbers 140 and 150, are unsurpassed in any museum collection. Of the Renaissance period, the French carved walnut cabinet, number 158, is a gem of its kind, as are also numbers 45 and 46, a pair of tapestry covered armchairs, with the finest frames of that epoch.

In Mr. de Souhami's personal collection, the main interest centres in the tapestries and in many specimens of needlework and furniture which are now almost impossible to find anywhere. Most important amongst the needlework panels is a set of six, numbers 214-219, after Vernet, representing water scenes and landscapes with figures. This set comes from the château de St. Jean des Essartiers (Manche), where they were hung in a beautiful Louis Seize paneled room, making a charming ensemble of pleasing scenes in brilliant colors. This set may be said to be unique; it is the only known one in existence. Next in importance comes the rare set of early sixteenth century needlework panels, numbers 222-227, entirely executed in *petit point*, and presenting: *The Creation of the World*, *The Creation of Adam*, *The Creation of Eve*, *Eve tempted by the Serpent*, *Adam and Eve after having partaken of the Forbidden Fruit*, *Adam and Eve expelled from Paradise* and the *Story of Joseph*. This set has its provenience in the collection of Philippe de Bourbon. Number 109 is also a very rare needlework panel of the sixteenth century, of large dimensions, and the smaller needlework panels, numbers 107 and 206, complete this highly interesting ensemble.

Foremost in the needlework furniture is the royal set, numbers 189 and 190, a Louis XIV sofa and two armchairs, from the famous collection of Comtesse de Gaillard. This set is the rarest of its kind and was woven by the ladies of the court at St. Cyr for the royal family. It is executed entirely in *point St. Cyr* and *petit point*, on a golden background. The central medallion of the settee represents *Le Baptême d'Achille;* the figures are beautifully treated, while vases of flowers and arabesques after Jean Bérain complete its splendor. The only examples of *point St. Cyr* comparable to this set are in the Queen's boudoir at the château de Fontainebleau. Next in interest is a Régence chaise longue, number 198, of very unusual and pleasing shape, covered with fine *chinoiserie* needlework on a golden background, and one of the gems from the collection of the Comtesse Chouvalof. Number 199, a small Louis XV sofa, is covered with exquisite *petit point*, and was made by the ladies of the court at St. Cyr for Louis XV. The back represents a musical fête, with numerous personages garbed in the style of the period. The seat, also in *petit point*, represents dogs setting off for the hunt, after Oudry. Rare sets of chairs in their original frames are numbers 195, 196 and 197, covered in *point St. Cyr*, surrounded by *petit* and *gros point*, unique of their kind, and coming from the château de Wideville, near Versailles. The series of painted panels, numbers 160, 161 and 162, are beautiful and highly decorative.

Chief in the group of tapestries is the wonderful Beauvais tapestry from the well-known Dutasta collection. This beautiful tapestry speaks for itself, and it is one of the finest examples ever offered at public sale in America; it is absolutely in its original state of preservation. The weave is the finest of the Beauvais manufacture, and the cartoon is practically the only one of its kind in existence, having been done by Baptiste, Blin de Fontenay and Vernansal. The subject is *A Chinese Prince Traveling*. Next in importance is the Gobelins tapestry representing *La Bataille d'Arbelles*, an example of the same series contained in the Musée du Louvre in Paris, and it is considered one of the finest specimens from the Gobelins manu-

facture. The royal Aubusson medallion tapestry, number 220, is a fine example of the Aubusson looms, which were in their apogee during the reign of Louis XVI.

Lastly, is the sixteenth century tapestry, number 228, titled *Feuilles de Choux*. This tapestry is one of the few woven in the royal looms in Brussels, and is signed by the weavers.

It would take pages to enumerate all of the fine examples in this collection, and space forbids. In closing, may we call the attention of our patrons and the public to the fact that we are drifting toward the time when antique furniture of all periods, and particularly of the fifteenth and sixteenth centuries, will be practically impossible to purchase, and it may be said that that time has already arrived as far as French tapestry and needlework furniture is concerned—it is almost impossible to find examples in pairs or even singly, the private collections in France having been depleted in the past twenty years, as were those in Italy and Spain at an even earlier period.

Aside from minor restorations which are usual in almost all antique furniture and tapestries, Mr. H. S. de Souhami guarantees every object in his collection to be exactly as represented in the catalogue.

American Art Association, Inc.

SALE AT THE AMERICAN ART GALLERIES

The de Souhami Collection

NOVEMBER 12 & 13, 1926

To save time and to prevent mistakes each purchaser will oblige the management by filling in this slip and handing it to the record clerk or sales attendant on making the first purchase.

*Purchaser's Name*_____

*Address in Full*_____

*Catalogue Number*_____

*Amount of Deposit*_____

AMERICAN ART ASSOCIATION · INC · *Managers*

FIRST SESSION

Friday November 12, 1926 at 2:30 p.m.

Catalogue Numbers 1 to 122B, Inclusive

XVI-XVIII CENTURY TEXTILES

1. RENAISSANCE GOLD-EMBROIDERED VELVET PANEL — *XVI Century*

Red velvet, enriched with scrolled gold leafage. Trimmed with fringe and gold galloon.

Height, 13 inches; width, 39 inches

2. RENAISSANCE VELVET PANEL — *XVI Century*

Red velvet, trimmed with fringe and gold galloon.

Height, 13 inches; width, 56 inches

3. RENAISSANCE GOLD-EMBROIDERED VELVET PANEL — *XVI Century*

Red velvet, enriched with scrolled gold leafage. Trimmed with fringe and gold galloon.

Height, 19 inches; width, 39 inches

4. DAMASK CHASUBLE — *XVIII Century*

Rose-red damask, woven with florally scrolled rondels. Trimmed with fringe and gold galloon.

5. DAMASK CHASUBLE — *XVIII Century*

Similar to the preceding.

6. DAMASK CHASUBLE — *XVIII Century*

Similar to the preceding.

7. SILK CHASUBLE — *XVIII Century*

Woven with floral bouquets on rose-red background. Trimmed with gold galloon.

8. SILK-EMBROIDERED BED COVER — *XVIII Century*

Green silk. Trimmed with fringe.

Height, 8 feet 9 inches; width, 6 feet 3 inches

9. French Brocade Chasuble *XVIII Century*

85.— Ivory satin, made gay with rich and brilliant floral displays woven in rose and olive, mauve and pink, dark olive and bright golden-yellow. Trimmed with golden fringe and galloon.

10. French Brocade Chasuble *XVIII Century*

80.— Similar to the preceding.

XVIII CENTURY CHINESE PORCELAINS

11. Porcelain Lamp

60.— Porcelain of the *famille rose*. Mounted as lamp; with shade in rose-red silk.

12. Porcelain Lamp

65.— Enriched with varied reserved panels of flowers on *café-au-lait* ground. Mounted as lamp. Silk shade.

XVIII CENTURY DECORATIVE PAINTINGS

13. Three Overdoors *French School, XVIII Century*

270.— Landscape and figures, painted on canvas. In oblong frames with gilded interior scrollings.

Heights, 38, 38 and 43 inches; length of each, 51 inches

14. Two Oil Paintings *French School, XVIII Century*

120.— Vases of varied delicate flowers. In oblong gilded frames.

Height, 45 inches; width, 20 inches

15. Oil Painting *Dutch School, XVIII Century*

75.— Basket of flowers. Gilded frame. *Height, 30 inches; width, 36 inches*

16. Oil Painting *Dutch School, XVIII Century*

80.— Sculptured vase of varied flowers. Gilded frame.

Height, 39 inches; width, 31 inches

17. Flowerpiece *French School, XVIII Century*

240.— Sculptured vase with bouquet of flowers, attributed to Monnoyer. In carved and decorated frame. *Height, 53 inches; width, 44 inches*

From the Château de Lostanges.

[*Illustrated*]

17A. Two Oil Paintings *Dutch School, XVIII Century*

110.— Flowers, in ebonized frames.

No. 17. Flowerpiece

XV-XVI CENTURY FRENCH FURNITURE

18. Two Louis XIII Walnut Silk Armchairs *French, XVI Century*

Oblong backs and seats covered in silk. Simply carved and turned walnut frames with fine patina, ornamented with gargoyles and acanthus leaves.

220.

19. Rare Walnut Choir Stool *Henry II Period*

Semicircular molded wood top, on baluster legs.

90.

20. Rare Walnut Choir Stool — *Henry II Period*

90.— Semicircular molded wood top, on baluster legs. Companion to the preceding.

21. Rare Walnut Choir Stool — *Henry II Period*

75.— Semicircular molded wood top, on baluster legs. Companion to the preceding.

22. Rare Walnut Choir Stool — *Henry II Period*

75.— Semicircular molded wood top, on baluster legs. Companion to the preceding.

23. Rare Walnut Choir Stool — *Henry II Period*

90.— Semicircular molded wood top, on baluster legs. Companion to the preceding.

24. Damask Walnut Sofa — *Louis XIII Period*

180.— High back with wings and loose cushion seat. Dark original patina. Covered with modern green damask.

Width, 6 feet 6 inches; height, 3 feet 5 inches

25. Carved Walnut Table — *Henry II Period*

220.— Oblong top, supported by Henry II columnar legs, having finely molded long H-stretcher.

26. Damask Walnut Armchair — *Louis XIII Period*

140.— Oblong back, bulbous turned arms, supports and legs. Double front rail. Covered with old red damask.

27. Damask Walnut Armchair — *Louis XIII Period*

120.— Oblong back, bulbous turned arms, supports and legs. Double front rail. Covered with old red damask.

28. Leather Trunk — *XVII Century*

60.— Oblong, in Havana leather. Ornamented with rows of nails, lock-plates and handles in *cuivre doré*.

Width, 40 inches; height, 24 inches

29. Needlework Walnut Bench — *Henry II Period*

270.— Oblong top, on columnar legs and stretcher. Covered with needlework presenting flowers on an écru background.

Width, 52 inches

30. Velvet Walnut Armchair — *Louis XIII Period*

100.— Oblong back, bulbous turned arms, supports and legs. Double front rail. Rich original patina. Covered with old golden-yellow velvet.

31. Flemish Tapestry Walnut Banquette — *Louis XIII Period*

Turned walnut legs and stretcher, with fine original patina. Covered with Flemish tapestry presenting flowers on cream background.

230.

32. Henry II Walnut Embroidery Caqueteuse — *XVI Century*

High molded oblong back, flat voluted arms on columnar supports, molded seat on baluster legs. Fine original patina. Covered with red velvet and *point d'Hongrie* embroidery.

250.

33. French Renaissance Needlework Armchair — *XVI Century*

Oblong back and seat, simply carved and turned frame of the Louis XIII period with fine patina, ornamented with gargoyles and acanthus leaves. Covered with fine needlework displaying varicolored flowers on black background.

200.

34. Two Velvet Walnut Chairs — *Henry II Period*

Oblong backs and seats on columnar legs. Covered with old orange velvet.

400.

35. Two Velvet Walnut Chairs — *Henry II Period*

Similar to the preceding.

400.

36. Two Velvet Walnut Chairs — *Henry II Period*

Similar to the preceding.

400.

37. Damask Walnut Armchair — *Louis XIII Period*

Oblong back and seat, turned arms, supports and legs. Rich original patina. Covered with green damask.

85.

38. Damask Walnut Sofa — *Louis XIII Period*

High back with wings scrolling into arms, and loose cushion seat. Dark patina. Covered with old red damask.

300.

39. Damask Walnut Chair — *Louis XIII Period*

High serpentined back, legs styled "*os de mouton*." Covered with modern green damask.

80.

40. Needlework Walnut Stool — *Louis XIII Period*

Square top, balustered legs and stretcher. Covered with needlework presenting flowers on black background.

90.

41. Damask Walnut Armchair — *Louis XIII Period*

Oblong back and seat, turned arms, supports and legs. Rich original patina. Covered with old red damask.

100.

No. 42

42. CARVED WALNUT TABLE *Henry II Period*

300.— Oblong top, supported by Henry II columnar legs, having finely molded oblong H-stretcher sustaining a columned arcade.

Width, 47 inches; height, 30 inches

[*Illustrated*]

43. DAMASK WALNUT ARMCHAIR *Louis XIII Period*

85.— Oblong serpentined back, turned arms, supports and legs. Back and seat covered with modern green damask.

43A. NEEDLEWORK SCREEN *Louis XIII Period*

375.— Threefold. Upper part presenting floral panels in needlework and *point de chainette*. Lower panels covered with old red damask ornamented with coat of arms and nails.

Height, 5 feet 3 inches

44. FRENCH RENAISSANCE TAPESTRY WALNUT CANAPÉ *XVI Century*

825.— Oblong back and seat. The back covered with fine Renaissance tapestry presenting figures surrounded by bunches of fruits and flowers in rich reds and blues on écru background. The seat with medallion, vases of flowers and fruits on similar background. The walnut frame with arms and supports handsomely carved, turned legs and stretcher of a later period.

Height, 39 inches; length, 49 inches

From the collection of Comtesse de Gaillard

[*Illustrated*]

No. 44

45. Two French Renaissance Tapestry Walnut Armchairs
XVI Century

100.—

Oblong serpentined back handsomely carved, turned arms, supports and legs with rich original patina. Covered with Renaissance tapestry of fine texture, woven with rich foliage, grapes, and fruits executed in magnificent tones.

From the collection of Comtesse de Gaillard

[*One illustrated*]

No. 45

46. Damask Walnut Chair — *Louis XIII Period*

60.— High serpentined back, legs styled "*os de mouton.*" Covered with modern green damask.

47. Two Renaissance Tapestry Walnut Caqueteuses — *XVI Century*

950.— High molded oblong backs, flat voluted arms on columnar supports, on baluster legs. Covered in fine Renaissance tapestry displaying fruits and flowers.

From the Roybet Collection

48. Carved Walnut Table — *Henry II Period*

240.— Oblong top, on fluted columnar legs with stretcher. Fine original patina.

49. Damask Walnut Chair — *Louis XIII Period*

60.— High serpentined back, legs styled "*os de mouton.*" Covered with modern green damask.

50. Damask Walnut Armchair — *Louis XIII Period*

110.— Oblong back and seat, turned arms, supports and legs. Covered with old-red damask.

51. Damask Walnut Armchair — *Louis XIII Period*

160.— Oblong back and seat, turned arms, supports and legs. Covered with modern green damask.

52. Pair Damask Walnut Chairs — *Louis XIII Period*

200.— High serpentined backs, finely turned legs and stretchers. Covered with old red damask.

53. Needlework Carved Walnut Chair — *Louis XIII Period*

210.— High, open back on turned legs and stretcher. Seat covered with needle-work presenting birds and tree in petit point surrounded by gros point in rocaille design.

54. Needlework Walnut Bench — *Louis XIII Period*

300.— Oblong back and seat, turned arms, supports and legs. Covered with needle-work presenting flowers on an écru background.

55. Two Walnut Tapestry Armchairs — *Louis XIV Period*

600.— High oblong backs, simply carved arms and supports. Turned legs and rails. covered with verdure tapestry.

56. Decorated Carved Wood Mirror *French, Louis XV Period*

In oblong frame painted green, with gilded interior scrollings. The upper panel painted with pastoral scene on canvas.

Height, 90 *inches; width,* 47 *inches*

100.—

From the collection of Comtesse de Gaillard

[*Illustrated above*]

57. Decorated Carved Wood Mirror — *French, Louis XV Period*

300.— Similar to the preceding.

58. Carved and Gilded Mirror — *French, Louis XVI Period*

In oblong frame.

190.— *Height, 67 inches; width, 41 inches*

59. Silk Walnut Armchair — *Louis XIV Period*

High serpentined back, carved with scrolled leafage and rocaille, open scrolled arms and supports. On cabriole legs and stretcher similarly enriched. Loose cushion seat. Covered with green and yellow silk.

90.—

60. Walnut Needlework Armchair — *Louis XIV Period*

High oblong back, open arms and supports, carved with scrolled leafage and rocaille. Cabriole legs similarly adorned. Fine original patina. Covered with needlework presenting pomegranates on an écru background.

375.— *From the Château du Rance*

61. Two Walnut Velvet Armchairs — *Régence Period*

Serpentined backs and shaped seats enriched with leafage and shell motives, on cabriole legs similarly adorned. Covered with old yellow velvet.

300.—

62. Mahogany Bonheur du Jour — *French, Louis XVI Period*

Front fitted with two doors and four drawers. Supported on fluted round legs. White marble top of the period. Signed, AVRIL.

200.— *Height, 44 inches; length, 35 inches*

63. Velvet Laqué Bergère — *Louis XVI Period*

130.— Simply molded shaped frame, square back, on tapering fluted legs. Loose cushion seat. Covered in green velvet.

64. Two Silk Laqués Armchairs — *Louis XVI Period*

140.— Square backs and seats on tapering fluted legs. Covered with silk.

65. Polychromed and Gilded Console Table — *Directoire Period*

Oblong top with carved frieze, supported on two pedestal legs handsomely carved, with square feet. Green marble top of the period.

475.— *Height, 36 inches; length, 62 inches*

From the collection of Mounet Sully

[*Illustrated*]

No. 65. Polychromed and Gilded Console Table

66. Gray Laqué Needlework Stool — *Louis XVI Period*

70.— Oblong top, on tapering fluted legs. Covered with petit point needlework presenting flowers on cream background.

67. Mahogany Commode — *Louis XVI Period*

Semicircular shape. Front fitted with three drawers, embellished with ormolu handles, flanked by two enclosing doors. Supported on tapering fluted round 500.— legs. White marble top of the period.

Height, 34 inches; length, 50 inches

68. Four Walnut Velvet Armchairs — *Régence Period*

640.— Serpentined crowned backs and shaped seats, enriched with shell motives and leafage. On cabriole legs similarly carved. Covered with blue velvet. Signed, CRESSON, one of the leading ébénistes of the period, on lower back rail.

From the collection of Comtesse de Gaillard

69. Needlework Laqué Armchair — *Louis XVI Period*

170.— Simply molded shaped frame on tapering fluted legs. Covered with needlepoint displaying varicolored flowers on cream background.

70. Two Velvet Mahogany Bergères — *Louis XVI Period*

400.— Simply molded frames on baluster legs. Loose cushion seats, and armpads covered with yellow velvet. Signed, JACOB.

71. Small Mahogany Table — *Louis XVI Period*

150.— Circular top, fitted with three drawers, supported on balustered legs. White marble top of the period.

72. Velvet Walnut Bergère — *Louis XV Period*

325.— High serpentined molded back, on cabriole legs. Back, loose seat cushion and armpads covered in modern green velvet.

From the Château de Lostanges

[*Illustrated*]

73. Carved and Gray Laqué Table — *Régence Period*

550.— Oblong frieze, carved on the four sides, supported on cabriole legs, with volute-scrolled terminals; enriched with scrolled leafage and rocaille motives. Molded marble top.

Height, 29 inches; length, 56 inches

From the Château de Dampierre

[*Illustrated*]

No. 73. Carved and Gray Laqué Table

No. 72. Velvet Walnut Bergère

74. Two Aubusson Laqués Armchairs — *Louis XVI Period*

600.— Molded oval backs, on tapering fluted legs. Covered with Aubusson tapestry presenting figures in landscape medallions amid garlands of varicolored flowers on cream background.

75. Laqué Needlework Stool — *Louis XVI Period*

70.— Oblong top, low carved legs. Laqué gray. Covered with needlework presenting bouquets of varicolored flowers on cream background.

76. Small Mahogany Table — *Louis XVI Period*

200.— Oblong top, finished with pierced ormolu gallery, front fitted with one drawer in *mouchette* mahogany, supported on round fluted legs. White marble top.

Height, 32 inches; width, 19 inches

77. Two Velvet Laqués Armchairs — *Louis XV Period*

300.— Scroll molded frames, painted green and écru, enriched with floral bouquets, drawers, on incurved legs. Portions of a later period.

78. Rosewood Bonheur du Jour — *Louis XV Period*

235.— Rectangular shape, upper portion enclosed by two doors with mirrors and two drawers. Lower portion with extending top and frieze fitted with two drawers, on incurved legs. Portions of a later period.

79. Lacquer Screen — *Louis XVI Period*

60.— Oblong panel, presenting Chinese subjects on black background.

80. Aubusson Tapestry Laqué Armchair — *Louis XVI Period*

300.— Molded oval back, on tapering fluted legs. Laqué gray. Covered with Aubusson tapestry presenting floral bouquets and ribbon motives on cream background.

81. Two Marqueterie Encoignures — *Louis XV Period*

250.— Semicircular shape. Fitted with two doors in rosewood. Short cabriole legs. Enriched with ormolu handles and feet. Molded marble top. Signed, DEMOULIN.

From the collection of Baronne de Sommevert

82. Carved Walnut Canapé — *Louis XV Period*

450.— Large walnut sofa of fine shape, styled "*corbeille*." Molded arched back, cabriole legs. Back, loose seat cushion and arms upholstered with yellow velvet. Signed, E. MENANT.

Width, 78 inches; height, 36 inches

From the collection of Baronne de Sommevert

[*Illustrated*]

No. 82. Carved Walnut Canapé

No. 86

83. Velvet Walnut Stool — *Louis XV Period*

60.— Oblong molded top, on cabriole legs. Enriched with floral bouquets. Covered with red velvet.

84. Two Needlework Walnut Armchairs — *Régence Period*

560.— Scroll-molded shaped frames enriched with floral bouquets, on cabriole legs. Seats and backs covered in needlework, presenting groups of figures and birds in petit point on sapphire-blue grounds, seats with fantastic floral gros point on black ground.

85. Mahogany Bergère — *Directoire Period*

200.— Curved back styled "*gondole*," handsomely carved with eagle heads. Columnar supports, round fluted legs. Loose seat cushion and back covered in silk.

86. Two Velvet Walnut Armchairs — *Louis XV Period*

500.— Scroll-molded frames, enriched with floral bouquets. On cabriole legs similarly adorned. Backs and loose cushion seats covered with old yellow velvet.

From the collection of Baronne de Sommevert

[*One illustrated*]

87. Mahogany Guéridon — *Louis XVI Period*

Circular molded top, ornamented with pierced ormolu gallery, central shelf stretcher and scrolled tripod legs.

Height, 29 inches; diameter, 31 inches

350.—

88. Lacquer Screen — *XVIII Century*

Sixfold; presenting flowers, vases and Chinese landscapes on black background.

Height, 29 inches; width of each fold, 7½ inches

70.—

89. Two Needlework Laqués Armchairs — *Louis XVI Period*

Molded oval backs, ornamented with floral bouquets, on tapering fluted legs. Finished ivory. Covered with needlepoint displaying bouquets of varicolored flowers on cream background.

450.—

90. Velvet Walnut Armchair — *Louis XIII Period*

High back, on cabriole legs with stretcher. Covered with old red velvet.

150.—

91. Verdure Tapestry Walnut Screen — *XVII Century*

Threefold. The central fold covered with verdure tapestry; the frame modern.

175.—

92. Two Silk Laqués "Chauffeuse" or Low Chairs — *Louis XV Period*

Unusually shaped frames, or Low Chairs, on cabriole legs. Finished gray. Covered with silk.

120.—

93. Mahogany Bouillotte Table — *Louis XVI Period*

Circular top, frieze with two small drawers and two small writing slides. Ornamented with pierced ormolu gallery. Fluted tapering legs. White marble top.

Height, 29 inches; diameter, 28 inches

240.—

93a. Marqueterie Commode — *Louis XVI Period*

Oblong shape. Front fitted with three drawers. Marble top of the period.

285.—

No. 94

94. Velvet Walnut Bergère — *Louis XV Period*

350.— Plain molded frame, styled "*gondole*," on cabriole legs. Loose seat cushion, covered with modern blue velvet.

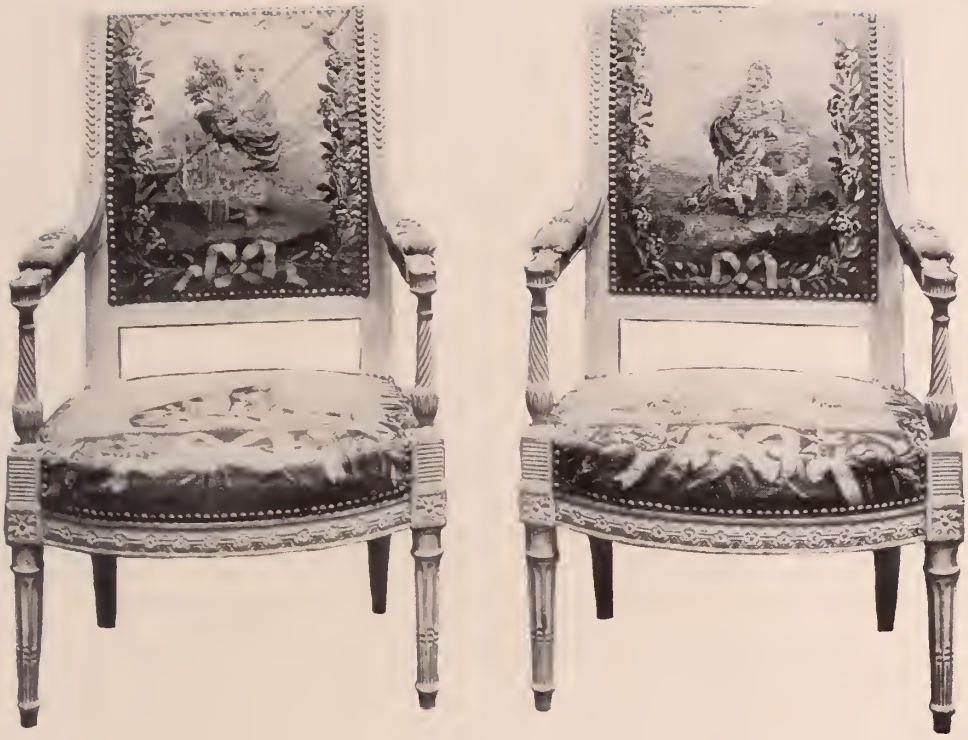
From the Château de Lostanges

[*Illustrated*]

95. Velvet Laqué Banquette — *Louis XVI Period*

100.— Oblong top, on tapering fluted legs. Loose seat cushion. Laqué gray. Covered with red velvet.

Width, 37 inches; height, 16 inches



No. 97

96. Walnut Needlework Armchair *Louis XIV Period*

High back, open arms and legs, styled "*os de mouton.*" Covered with gros point needlework presenting peonies, surrounded by ornaments on cream background.

390.—

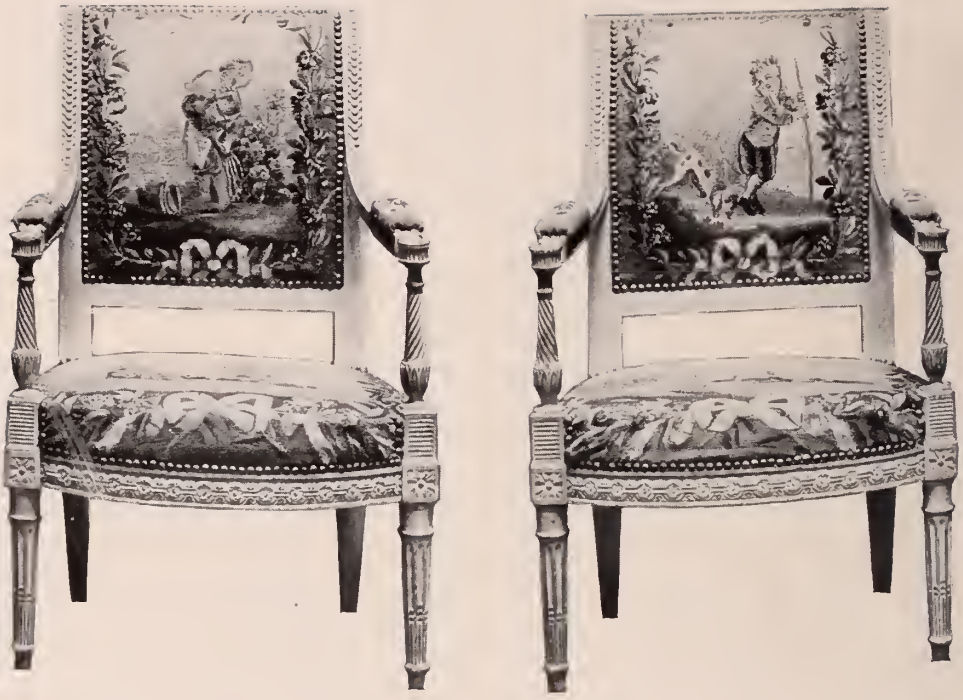
97. Two Aubusson Tapestry Laqués Armchairs *Directoire Period*

Square backs and seats, open arms, tapering fluted legs, daintily carved, finished gray. Covered with royal Aubusson tapestry presenting in the backs Les Enfants Jardiniers; in the seats, Les Fables de La Fontaine, surrounded by garlands of flowers and ribbon motives. Companion to the following.

From the collection of Baronne de Sommevert

1200.

[*Illustrated*]



No. 98

98. Two Aubusson Tapestry Laqués Armchairs *Directoire Period*

1200.— Square backs and seats, open arms, tapering fluted legs, daintily carved, laqués gray. Covered with royal Aubusson tapestry presenting in the backs Les Enfants Jardiniers and Les Fables de La Fontaine in the seats. Surrounded by garlands of flowers and ribbon motives. Companion to the preceding.

From the collection of Baronne de Sommevert

[*Illustrated*]

99. Mahogany Desk *English, XVIII Century*

150.— Rectangular shape, in two portions. Upper portion enclosed by two trellised *cuivre doré* sides, lower portion with extending top and frieze fitted with drawers. Mounted in *cuivre doré*.

100. Two Walnut Needlework Armchairs *Louis XIV Period*

250.

High scrolled backs, daintily carved with shell motives and leafage; open arms, supports, cabriole legs and stretchers similarly carved. Covered with needlework presenting bouquets of flowers on yellow background.

From the collection of the Comte de Beaumont

[*Illustrated above*]

101. Two Damask Curtains — *Louis XIV Century*

190.— In red damask, trimmed with corresponding galloon.

Height, 7 feet 7 inches; length, 3 feet 3 inches

102. Petit Point Border — *Henry II Period*

120.— Presenting flowers, fruits, cupidons and animals.

Width, 4 feet 6 inches; height, 9 inches

103. Petit Point Panel — *XVI Century*

180.— Presenting on écru background "The Angels and the Paschal Lamb." The expressions of the features and the coloring are most skilfully handled.

Height, 24 inches; length, 30 inches

104. Rnaissance Tapestry Border — *Flemish, XVI Century*

170.— Presenting flying birds. Woven in mellow greens, blues and reds on écru background.

Length, 7 feet 2 inches; height, 9 inches

105. Gros Point Table Cover — *Louis XIV Period*

200.— Displaying fantastic floral arabesques and *rosaces* executed in mellow red, blue and yellow.

Length, 60 inches; width, 54 inches.

106. Petit Point Panel — *XVII Century*

1250.— Presenting in a garden a saintly figure seated under a fig-tree. Finely executed.

Height, 6 feet 2 inches; width, 6 feet

[*Illustrated*]

107. Needlepoint Panel — *XVII Century*

140.— Presenting the "Nativity," finely executed in petit point surrounded by flowers in gros point.

Height, 27 inches; length, 25 inches

108. Two Gold-embroidered Velvet Banners — *XVI Century*

380.— Red velvet, enriched with scrolled gold leafage, stars, ciborium, etc. Trimmed with fringe and gold galloon.

Height, 42 inches; width, 31 inches

No. 106. Petit Point Panel

109. IMPORTANT PETIT POINT PANEL *XVI Century*

1900.—

Presenting in a central medallion two children holding a scutcheon, amid trees, flowers and animals. Surrounded by a very curious variety of animals in petit point amid gros point floral design. Woven with rich green on maroon background.

Height, 6 feet; length, 9 feet 10 inches

From the collection of Comtesse de Rohan

[*Illustrated*]

110. VERDURE TAPESTRY *Flemish, XVII Century*

450.—

Richly wooded landscape. Border of conventional pattern simulating a frame.

Height, 9 feet 4 inches; length, 5 feet

111. VERDURE TAPESTRY *Flemish, XVII Century*

350.—

Wooded landscape. Border of fruits and flowers. Woven in mellow greens, blues, browns and yellows. Companion to the following.

Height, 9 feet 3 inches; width, 6 feet 6 inches

No. 109. Important Petit Point Panel

112. VERDURE TAPESTRY — *Flemish, XVII Century*

650.

Wooded landscape. Border of fruits and flowers. Woven in mellow greens, blues, browns and yellows. Companion to the preceding.

Height, 9 feet 3 inches; length, 5 feet 6 inches

113. AUBUSSON TAPESTRY — *French, XVIII Century*

875.

Verdure tapestry, after a cartoon by Oudry. Wooded landscape, animated by flowers, birds, etc. Border on two sides of conventional pattern simulating a frame.

Height, 7 feet 7 inches; length, 7 feet 4 inches

114. VERDURE TAPESTRY — *Flemish, XVII Century*

1150.

Wooded landscape faintly seen, animated by flowers and birds. Toward the horizon is a village with bridge and mountains. Rich border of fruits and flowers.

Height, 9 feet 2 inches; length, 8 feet 8 inches

[*Illustrated*]

No. 114. Verdure Tapestry

115. VERDURE TAPESTRY — *Flemish, XVII Century*

Wooded landscape, animated by dog, birds and flowers. In the horizon, a village with tower and mountains. A border of festooned flowers surrounds the subject.

1500.—

Height, 7 feet; width, 12 feet

[*Illustrated*]

116. TWO NEEDLEWORK HANGINGS — *XVII Century*

In gros point, presenting floral scrollings executed in rich harmonious tones of green, red, blue and ivory on dark blue background.

1200.—

Height, 8 feet 3 inches; width, 2 feet 9 inches

117. VERDURE TAPESTRY — *Flemish, XVII Century*

Foliage surrounded by a border of festooned flowers. Executed in mellow tones of green, blue and yellow.

200.—

Width, 55 inches; height, 39 inches

118. VERDURE TAPESTRY — *Flemish, XVII Century*

Similar to the preceding.

150.—

Width, 52 inches; height, 46 inches

No. 115. Verdure Tapestry

119. NEEDLEWORK BORDER — *Louis XIV Period*

With medallions and *rosaces* presenting fruits and flowers on blue and brown background, interwoven with silver threads.

70.—

Length, 9 feet

120. NEEDLEWORK TABLE COVER — *Louis XIV Period*

Presenting tulips and carnations in rondels, on écru ground. Background of black and green, finished with old silk fringe in red and yellow.

200.—

Length, 3 feet 10 inches; width, 3 feet 5 inches

121. AUBUSSON TAPESTRY — *XVIII Century*

Presenting "Le Char de Cérès." In the foreground the goddess Cérès is carried off in a chariot drawn by two lions. Richly robed, she holds in her right hand a pruning knife, and a sheaf of wheat in the left. Three handmaidens are standing at her side. Border executed in the same tones of red, blue and orange as the field.

2150.—

Height, 7 feet; width, 12 feet 5 inches

From the collection of Comte de Gasquet James

[*Illustrated*]

No. 121. Aubusson Tapestry

No. 122. Aubusson Tapestry

122. AUBUSSON TAPESTRY *XVIII Century*

Presenting "Le Moulin de Charenton," after cartoon by Lancret. In a wooded landscape a mill is seen at the left. Millers and fishermen are busy at their respective avocations. Fine border of varicolored flowers.

Height, 8 *feet* 6 *inches; width,* 11 *feet* 9 *inches*

From the De Lavigne Collection

[*Illustrated*]

122A. PAIR MARBLE COLUMNS *Louis XVI Period*

Round columns in Languedoc red marble, surmounted by green marble vases. Square bases in green marble.

Height, 43 *inches; width,* 14 *inches*

122B. MARBLE MANTELPIECE *Régence Period*

Oblong molded lintel, ornamented with rocaille motives; supporting columns in gray marble.

Width, 4 *feet* 9 *inches; height,* 3 *feet*

[END OF FIRST SESSION]

SECOND AND LAST SESSION

Saturday November 13, 1926 at 2:30 p.m.

Catalogue Numbers 123 to 231 Inclusive

XVII-XVIII CENTURY TAPESTRY FURNITURE

123. AUBUSSON TAPESTRY GILDED STOOL — *Régence Period*

Square top, covered with fine Aubusson tapestry, displaying roses and peonies on blue background. Scroll-molded shaped frame, on cabriole legs of a later period.

225.—

124. NEEDLEWORK GILDED STOOL — *Louis XV Period*

Molded oval top, on low cabriole legs. Covered with fine gros point, showing peonies on cream background.

110.—

125. TWO NEEDLEWORK LAQUÉS ARMCHAIRS — *Louis XVI Period*

Molded frames, *laqués* gray on low legs. Covered with needlework presenting pomegranates on cream background.

320.—

126. AUBUSSON TAPESTRY WALNUT ARMCHAIR — *Louis XIV Period*

High oblong back, simply carved arms and supports, turned legs and rails. Covered with Aubusson tapestry showing vases of peonies and varied flowers on yellow background.

450.—

127. AUBUSSON TAPESTRY WALNUT ARMCHAIR — *Louis XVI Period*

High serpentine back, open arms. Supported on cabriole legs handsomely carved with scrolled leafage and rocaille. Covered with fine Aubusson tapestry presenting in the back vases of flowers, roses and peonies on cream background and floral bouquets in the seat on same background.

525.—

128. AUBUSSON TAPESTRY WALNUT ARMCHAIR — *Louis XIV Period*

High oblong back, scroll-molded arms, on cabriole legs. Richly carved with shell motives and foliage. Fine original patina. Covered with fine Aubusson tapestry presenting vase and basket of flowers on cream background.

950.—

129. GOBELINS TAPESTRY WALNUT FIRE SCREEN — *Régence Period*

Oblong panel, presenting a painter in a medallion surrounded by garlands of flowers and ornaments after Bérain. Carved frame, scrolled with leafage and shell motives.

270.—

130. Aubusson Tapestry Walnut Armchair *Régence Period*

450.-

High serpentine back, carved with floral bouquets, open scrolled arms and supports. On cabriole legs similarly enriched. Covered with Aubusson tapestry showing varicolored peonies on écru background.

From the collection of Comte de Bourbon Busset

[*Illustrated above*]

No. 132

131. Aubusson Tapestry Walnut Fire Screen *Louis XV Period*

375. Scroll-molded frame, with floral bouquets on curved legs. Oblong Aubusson panel showing animals in a landscape, surrounded by garlands of flowers and ornaments on red background.

132. Two Griotte Marble Vases Mounted in Ormolu

Louis XVI Period

750. Urn-shaped; mounted in ormolu with garlands of flowers; on square base.

Height, 20 *inches*

From the famous Bardac Collection

[*Illustrated*]

133. Pair Royal Aubusson Tapestry Walnut Armchairs

Louis XIV Period

1800.

High oblong backs, scroll-molded arms, on cabriole legs; richly carved with shell motives and foliage. Fine original patina. Covered with Aubusson tapestry presenting vases of fruits and varied flowers on écru background.

From the collection of Comtesse de Rohan

[*Illustrated above*]

No. 134

134. CARVED WALNUT TABLE — *French, Renaissance Period*

Rectangular top, with molded frieze. On fluted columnar legs. Fine original patina.

350.—

Length, 4 feet 1 inch; height, 2 feet 6 inches

[*Illustrated*]

135. CARVED WALNUT CREDENCE — *French, XV Century*

Rectangular shape, in two portions. Upper portion with four-linenfolds paneled back and molded cornice. Lower portion fitted with two paneled doors similarly adorned.

225.—

Total height, 5 feet 3 inches

136. CARVED WALNUT COURT CUPBOARD — *French, XV Century*

Rectangular shape, with molded top. Front enclosed by two paneled doors; each door composed of one arched and one rectangular linenfold panel. Ends similarly adorned.

650.—

Height, 4 feet 4 inches; width, 3 feet

137. Carved Walnut Extension Table *French, Henry II Period*

375.—

Molded oblong top, with side extension leaves. Supported by Henry II columnar legs with box stretcher.

Height, 30 inches; width, 43 inches; length (open), 6 feet 10 inches.

From the Mounet Sully Collection

138. Carved Walnut Marriage Chest *French, XVI Century*

475.—

Molded oblong top. Front panel enriched with central mascaron and elaborate scrollings; mascarons in relief *appliqués* at the angles. Handles in forged iron.

Length, 5 feet 6 inches; height, 21 inches

From the Château de Courcelles

[*Illustrated*]

No. 138. Carved Walnut Marriage Chest

139. Gothic Carved Oak Cupboard *French, XV Century*

1900.—

Rectangular shape, in two portions. Upper portion with molded cornice and central carved door flanked by linenfold panels. Lower portion fitted with two doors; each door composed of four linenfold panels. Ends similarly paneled. Enriched with forged iron lock plates and hinges.

Height, 5 feet 6 inches; width, 3 feet 9 inches

From the Château de Courcelles

[*Illustrated above*]

140. Royal Gothic Oak Stall — *French, XV Century*

High back, composed of two Roman arched panels magnificently carved with Gothic tracery. Molded curved arms and turned supports. Seat of massive oak; on straight legs.

250.

Height, 4 feet 3 inches; width, 34 inches

From the collection of Comtesse de Rohan

[*Illustrated above*]

141. GOTHIC OAK COURT CUPBOARD *French, XV Century*

2800.

Rectangular shape, upper portion fitted with four-linenfold paneled back, surmounted by a molded cornice with reticulated Gothic tracery and central and cover pendants. Lower portion fitted with two paneled doors and end panels enriched with arched tracery, trimmed with finely wrought iron hinges and lock-plates. Below, with two traceried drawers and central pendant; straight upright linenfold paneled back.

Height, 8 feet 9 inches; width, 5 feet 5 inches

From the Château de Courcelles

[*Illustrated*]

No. 141. Gothic Oak Court Cupboard

142. GOTHIC CARVED OAK CHOIR STALL — *French, XV Century*

375.—

Composed of four shaped seats with columnar arms. Miserere seats on five bracket supports.

Height, 3 feet 3 inches; length, 8 feet 6 inches

From the Château de Courcelles

[*Illustrated*]

143. FOUR WALNUT NEEDLEWORK STOOLS — *Louis XIII Period*

120.—

Walnut frames, styled "*os de mouton.*" Covered with needlework tapestry of the period.

No. 142. Gothic Carved Oak Choir Stall

144. French Renaissance Tapestry Walnut Canapé *XVI Century*

1275.— Oblong back and seat, covered with Renaissance tapestry of the finest texture and coloring. The back presenting allegorical subject flanked by vases of flowers. The seat presenting trellis and flowers on écru background. Walnut turned frame of a later period.

Height, 39 inches; length, 49 inches

From the Château de Cencevières (Lot)

[*Illustrated*]

145. Two French Renaissance Tapestry Walnut Armchairs *XVI Century*

1250.— Oblong backs, turned arms, supports and legs with rich patina. Covered with Renaissance tapestry with figures, flowers and fruits of fine coloring on écru background.

From the Château de Cencevières (Lot)

[*Illustrated*]

146. French Renaissance Tapestry Walnut Canapé *XVI Century*

450.— High oblong back and seat, turned arm supports and legs. Back and seat covered with Renaissance tapestry presenting landscape medallions surrounded by flowers.

147. Two French Renaissance Tapestry Walnut Armchairs *XVI Century*

600.— High oblong backs, turned arms, supports and legs. Covered with Renaissance tapestry presenting landscape medallions surrounded by flowers and ornaments.

147a. Henry II Tapestry Walnut Bench *XVI Century*

475.— Oblong top, on columnar legs with stretcher. Covered with Flemish tapestry presenting flowers on maroon background.

No. 144

No. 145

No. 144. French Renaissance Tapestry Walnut Canapé
No. 145. Two French Renaissance Tapestry Walnut Armchairs

148. Carved and Polychromed Eagle Lectern *French, XV Century*

275.—

Revolving book-rest, in the shape of an eagle with open wings. Supported on an octagonal pedestal having linenfold panels.

Height, 5 feet 7 inches

From the Pasteur Goulden Collection

[*Illustrated above*]

149. Two Henry II Walnut Caqueteuses *XVI Century*

700.—

Unique low shaped frames. High oblong open backs, richly carved with leaf-scrolled arabesques and having central turned supports. Flat molded voluted arms and turned supports. Molded wood seats on columnar legs.

Height, 39 *inches*

From the collection of Bacri Frères

[*Illustrated above*]

150. Royal Gothic Oak Stall — *French, XV Century*

750.

Rare stall, called "chéière." High back, magnificently carved with vitruvian scrolls. Molded cornice, surmounted by two medallions enclosing portraits of a patrician and his wife. Seat and arms of massive oak, having linenfold paneled apron and sides in chest form.

Height, 6 feet 3 inches

From the Château de Courcelles

[*Illustrated*]

151. Two French Renaissance Tapestry Walnut Armchairs — *XVI Century*

800.

Oblong backs, turned arms, supports and legs with rich patina. Covered with Renaissance tapestry presenting figures, flowers and fruits on yellow background.

No. 150. Royal Gothic Oak Stall

152. Carved Walnut Court Cupboard — *French, XV Century*

1300.

Rectangular shape, deeply molded top. Front enclosed by two large doors; each door composed of four carved panels. Ends similarly paneled.

Height, 4 feet 9 inches; width, 5 feet

From the Château de Courcelles

[*Illustrated above*]

153. Renaissance Tapestry Walnut State Chair *XVI Century*

700.

Oblong back, with volute-scrolled arms. Scrolled legs and balustered stretcher. Rich original patina. Covered with exceedingly fine Renaissance tapestry; back presenting an allegorical figure surrounded by scrollings of fruits on cream background. Seat presenting flowers and fruits on same background, leaf and rosette border. Executed in rich harmonious colors.

[*Illustrated above*]

154. Carved Oak Court Cupboard *French, XV Century*

700.— Oblong molded cornice, fitted with two paneled doors and end panels; carved with characteristic Gothic motives. Trimmed with finely wrought iron hinges and lock plates. Below, with two traceried drawers and centre pendant. Supported on straight legs, resting on molded shelf base.

Height, 47 inches; width, 37 inches

From the Château de Courcelles

[*Illustrated*]

155. Renaissance Tapestry Walnut Caqueteuse *XVI Century*

625.— High back, flat incurved arms, turned double frontal stretcher and legs. Covered with fine Renaissance tapestry showing figures in landscape, amorini, fruits and flowers.

From the collection of Pasteur Goulden

No. 154. Carved Oak Court Cupboard

155A. GOTHIC CARVED WALNUT COURT CUPBOARD *XV Century*

1300.

Oblong molded cornice; fitted with two paneled doors and end panels. Enriched with carved tracery, trimmed with finely wrought iron Gothic hinges and lock plates. Below, with two traceried drawers and centre pendant, supported on straight upright legs with shelf stretcher at the base.

Height, 4 feet 11 inches; length, 4 feet 5 inches

From the Château de Courcelles

[*Illustrated*]

No. 155A. Gothic Carved Walnut Court Cupboard

155B. GOTHIC WALNUT THRONE STALL *French, XV Century*

1100.

High back, decorated with carved panel presenting Jesus on the Cross and the three Marys. Molded cornice, volute-scrolled arms on three turned supports. The seat hinged, forming a chest, having two frontal panels.

Height, 6 feet 2 inches; width, 3 feet 5 inches

From the Château de Courcelles

[*Illustrated*]

No. 155B. Gothic Walnut Throne Stall

155c. Gothic Walnut Throne Stall *French, XV Century*

High back, with molded cornice magnificently carved with angel's head, flowers, fruits, etc. Carved arms and supports. The seat hinged, forming a chest having cartouche carved frontal panel.

700.

Height, 7 feet; width, 2 feet 4 inches

From the Château de Courcelles

[*Illustrated*]

No. 155c. Gothic Walnut Throne Stall

155D. GOTHIC WROUGHT IRON CANDELABRUM — *French, XV Century*

225.

Standard adorned with three superposed tiers of *bobêches* and five long pointed prickets. On arched tripod legs.

From the Château de Courcelles — *Height, 6 feet 3 inches*

[*Illustrated above*]

155E. GOTHIC WROUGHT IRON CANDELABRUM — *French, XV Century*

Balustered standard, enriched with acanthus leaves. Circular holder at top for *bobêches*. On arched tripod legs.

Height, 5 feet 3 inches

From the Château de Courcelles

[*Illustrated above*]

155F. Gothic Wrought Iron Chandelier — *French, XV Century*

Hexagonal; with geometric tracery *à jour*.

400.

From the Château de Courcelles — *Diameter, 18 inches*

[*Illustrated above*]

156. Two Renaissance Tapestry Walnut Armchairs *XVI Century*

1600.

High backs, open voluted arms carved with scrolled leafage, turned legs and stretchers. Covered with fine Renaissance tapestry presenting in the backs figures surrounded by flowers. Seats with flowers and fruits on écru background. Executed in rich harmonious colors.

From the Château de Courcelles

[*Illustrated above*]

157. Carved Walnut Cupboard *XV Century*

825

Rectangular shape. Deeply molded cornice. Front enclosed with upper and lower door both enriched with arched panels enclosing fruiting trees. Trimmed with four Gothic rose motives and forged iron lock plates and hinges.

Height, 4 feet 9 inches; width, 34 inches

From the Château de Courcelles

[*Illustrated*]

No. 157. Carved Walnut Cupboard

158. French Renaissance Carved Walnut Cabinet *XVI Century*

1100.

Rectangular, in two portions. Upper portion with broken arched cornice; carved sides. Front enclosed with two carved doors presenting two of the "Four Seasons" by Jean Goujon, and two pilasters; underneath are two drawers. Lower portion fitted with two doors similarly carved to those of upper portion. Molded base with ball feet.

Height, 5 feet 10 inches; width, 3 feet 2 inches

From the Château de Cencevières (Lot)

[*Illustrated*]

No. 158. French Renaissance Carved Walnut Cabinet

159. LAQUÉ HARPSICHORD *French, Louis XV Period*

275.

On six cabriole legs; ornamented on interior of the cover with a painting presenting in the foreground of a landscape a group of youthful figures playing musical instruments. Signed and dated: "M. Celant Pinxit 1778."

Length, 7 feet 10 inches

From the Château de Dampierre, Vicomte de Beuret Collection

[*Illustrated above*]

THREE SETS OF DECORATIVE PAINTINGS

160. Set of Three Decorative Room Panels *Dutch, XVIII Century*

(A) Near the door of a small house, a man is seated smoking a long pipe, another is standing, in the act of drinking. Two little boys are playing with a hoop. In the background, a ploughman before a village.

Height, 6 feet; width, 6 feet 6 inches

[*Illustrated above*]

[*Continued*]

No. 160B

160. *Concluded*

(B) On the left, before a small house, a group of five peasants and three little boys are playing bowls. On the right, in a meadow, several peasants are walking and chatting.

Height, 6 feet 3 inches; width, 5 feet 6 inches

[*Illustrated*]

(C) Dutch peasants amusing themselves before a farmhouse. After a cartoon by Teniers. Near the door of a farmhouse, four peasants are seated round a large table reading and drinking. At the door of the house, a man, with a glass in one hand, is gesticulating at a couple of dancers. Another group of peasants is at right. A village with mill is seen in the background.

Height, 6 feet 3 inches; width, 10 feet 4 inches

From the Château de Maurecourt (Oise)

[*Illustrated*]

No. 160c. Decorative Room Panel

161. Set of Two Decorative Room Panels *French, XVIII Century*

1300.

(A) In the foreground a group of pretty young girls are busy at the toilet of the goddess Venus. On the left, Adonis, seated, holding a quiver, is waiting; in the distance, several barks are floating. At right, ruins and temple, animated with numerous personages. Large trees at left complete this charming scene.

Height, 5 feet 6 inches; length, 7 feet 2 inches

[*Illustrated*]

(B) In a similar foreground, Venus admires Adonis sleeping. Four female attendants are standing beside her. Ruins, bridge, dogs and trees complete the scene.

Height, 5 feet 6 inches; length, 7 feet 2 inches

[*Illustrated*]

From the Château Neuf sur Loire

No. 161A

No. 161B

No. 162B

162. Set of Three Decorative Room Panels *French, XVIII Century*

1200.—

(A) On a rocky foreground, four men are putting a bark in the water. On the opposite shore is a fortified town, with towers and drawbridge. Fishing craft and fishermen complete the scene.

Height, 5 feet 9 inches; width, 7 feet 2 inches

[*Illustrated*]

(B) Under a large tree, bordering the water, a fisherman is addressing a woman holding a basket. Near them are two other personages carrying heavy baskets. Several vessels animate the blue water. In the background, a town with mountains.

Height, 5 feet 9 inches; width, 7 feet 2 inches

[*Illustrated*]

(C) On a rock, bordering the water, a woman is seated, playing with a dog. Near her are two women and a boy. Fishing boats and trees complete the scene.

Height, 5 feet 9 inches; width, 6 feet

[*Illustrated*]

No. 162A

No. 162C

163. Two Needlework Walnut Armchairs — *Louis XV Period*

2900.— Scroll-molded frames, enriched with floral bouquets, on cabriole legs. Backs and seats covered with needlepoint displaying bouquets of flowers on orange and blue background. Original patina. Signed, POIRIER.

164. Needlework Walnut Fire Screen — *Louis XV Period*

250.— Scroll-molded frame, curved legs. Panel in petit point presenting floral bouquet surrounded by ribbons and garland of flowers.

165. Two Needlework Laqués Armchairs — *Louis XV Period*

1100.— Daintily shaped frames, laqués gray, carved with floral bouquets, on cabriole legs. Covered with fine petit point presenting marine scenes on cream background, surrounded by garlands of flowers and ornaments. Signed, GOURDIN.

166. Two Walnut Needlework Armchairs — *Louis XV Period*

1150.— Broad, shaped walnut frames; enriched with floral bouquets, on cabriole legs. Covered with petit and gros point, one back presenting an allegorical scene, another a scene after Teniers, with cupids and flowers in petit point surrounded by gros point. The seats with birds and flowers similarly enclosed.

167. Two Walnut Needlework Armchairs — *Louis XV Period*

1150. Walnut frames, similar to the preceding. Covered with petit and gros point, the backs presenting young men and ladies richly costumed in petit point, surrounded by gros point. The seats, flowers and animals similarly enclosed.

168. Superb Needlework Walnut Fire Screen — *Louis XV Period*

700. High, shaped molded frame, enriched with shell motives, floral bouquets, scrolls and leafage. In walnut; fine patina. Oblong needlework panel presenting a scene with numerous subjects, landscapes and animals in petit point, surrounded by trees in gros point.

Height, 47 inches

From the Château de Wideville

169. Needlework Walnut Armchair — *Louis XV Period*

500.— High oblong back, open arms, supported on cabriole legs. Richly carved with scrolled leafage and rocaille. Fine original patina. Covered with needlework presenting peonies on yellow background.

170. Louis XVI Needlework Laqué Stool — *French, XVIII Century*

60. Simply carved frame, laqué gray; oblong top supported on tapering fluted legs. Covered in needlework presenting floral bouquet in petit point, surrounded by gros point border on écru background.

No. 171A

171. Two Needlework Walnut Fauteuils — *Louis XV Period*

650 Daintily molded frames, carved with floral bouquets, on cabriole legs. Fine original patina. Covered with needlepoint presenting peonies of fine coloring on cream background.

171A. Needlework Screen — *XVIII Century*

Fourfold, presenting flowers on golden-yellow *point d'Hongrie* background, ornamented with ribbons.

250 *From the collection of Comte de Beaumont*

[*Illustrated above*]

No. 173

172. Needlework Walnut Armchair *Louis XIV Period*

400.- High oblong back, turned arms, cabriole legs and stretcher. Covered in gros point presenting big peonies on black background.

173. Needlework Walnut Bergère *Régence Period*

High serpentine back, closed arms and loose cushion. Short cabriole legs. Back, arms and loose cushion covered with petit and gros point. The back and seat presenting fantastic birds and chimerae in petit point surrounded by 1025.- gros point ornaments on yellow background. Frame of a later period.

From the collection of Comtesse de Gaillard

[*Illustrated*]

No. 175

174. NEEDLEWORK WALNUT ARMCHAIR *Louis XIV Period*

Simply molded frame, high back, curved legs and stretcher. Covered with petit and gros point, presenting floral bouquet on écru background in petit point, surrounded by gros point.

550.

175. TWO NEEDLEWORK WALNUT ARMCHAIRS *Louis XV Period*

Simply molded frame on cabriole legs. Covered with gros point needlework presenting varicolored peonies on écru background.

700.

From the collection of Comtesse de la Rochefoucauld

[*One illustrated*]

176. Polychromed and Carved Console Table — *Régence Period*

175.— Open serpentined frieze, supported on two cabriole legs with stretcher. Enriched with scrolled leafage, floral cartouches and pierced rocaille motives. Molded *brèche* marble top.

Height, 31 inches; length, 37 inches

177. Walnut Needlework Canapé — *Louis XV Period*

1500.— Scroll-molded walnut frame, open arms, cabriole legs, enriched with floral motives. Fine original patina. Covered with petit and gros point; the back presenting Chinese subjects, amorini and birds in petit point amid floral gros point. Loose cushion seat with floral gros point on black background.

Height, 3 feet 6 inches; width, 6 feet

From the collection of Comtesse de la Rochefoucauld

[*Illustrated*]

177a. Petit Point Screen — *Louis XIV Period*

850.— Threefold. Presenting beautiful peonies on an écru background.

Height, 5 feet 8 inches

177b. Petit Point Screen — *Louis XIV Period*

775.— Similar to the preceding.

Height, 5 feet 8 inches

Five

177c. Set of ~~Six~~ Walnut Chairs — *Louis Seize Period*

137.50 Carved frames; the seats and backs *cannés*.

No. 177. Walnut Needlework Canapé

178. Two Needlepoint Walnut Armchairs *Louis XV Period*

Broad, shaped walnut frames, enriched with floral motives, on cabriole legs. Fine original patina. Made by Delancourt, master ébéniste, signed on lower back rail. Covered with petit and gros point, the backs presenting young man and lady training dogs; trees and flowers in petit point surrounded by gros point. The seats, birds and flowers similarly enclosed.

1000.

From the collection of Comtesse de la Rochefoucauld

[*Illustrated above*]

179. Two Needlepoint Walnut Bergères *Louis XV Period*

2600.

High serpentined backs, with wings scrolling into arms, enriched with leafage and small bouquets of flowers; on cabriole legs. Loose cushion seats. Covered with petit and gros point, presenting personages in the backs and birds in the seats; the wings covered with gros point in rocaille motives. Exceptionally rich original patina.

[*Illustrated above*]

180. NEEDLEWORK WALNUT CANAPÉ — *Louis XV Period*

Triple-serpentine molded back, enriched with floral bouquets, with wings scrolling into arms; on cabriole legs. Covered with gros point presenting varicolored peonies on cream background.

1800.-

From the Château Neuf sur Loire

[*Illustrated*]

181. NEEDLEWORK WALNUT ARMCHAIR — *Louih XV Period*

Broad, shaped walnut frame, enriched with floral motives, on cabriole legs. Fine original patina. Covered with petit and gros point, the back presenting a variety of subjects in beautiful point St. Cyr; the birds, chimerae and flowers surrounded by gros point.

600.-

182. NEEDLEWORK WALNUT SOFA — *Régence Period*

High triple-serpentined back, with scrolled wings resting on flat arms finishing in plain molded supports, the seat rail enriched with shell motives and scrolled leafage and supported on eight cabriole legs. Covered with gros point needlework presenting flowering branches on cream background. Rare.

1000.-

Height, 39 inches; length, 6 feet

182A. PETIT POINT SCREEN — *Louis XIV Period*

Presenting fruits and flowers in soft blues, golden-green and coral, on an écru background.

2200.-

Height, 6 feet 6½ inches

No. 180. Needlework Walnut Canapé

183. NEEDLEWORK WALNUT BERGÈRE *Louis XV Period*

High arched molded back, with wings scrolling into arms; loose seat cushion. Supported on cabriole legs. Covered with gros point presenting peonies on écru background.

1000.

From the Château de Wideville

[*Illustrated above*]

184. Two Needlework Walnut Armchairs *Louis XV Period*

Broad, shaped walnut frames, enriched with floral motives, on cabriole legs. Fine original patina. Covered with petit and gros point, the backs presenting a variety of subjects, birds and flowers in petit point surrounded by gros point on black background. The landscapes, birds and flowers in the seats similarly enclosed.

1700.

From the Comte de Beaumont Collection

[*Illustrated above*]

185. Two Walnut Needlework Armchairs *Louis XV Period*

Broad, shaped walnut frames, similar to the preceding. Covered with petit and gros point presenting personages, birds and animals in petit point surrounded by gros point on black background.

1700.—

From the Comte de Beaumont Collection

186. Two Walnut Needlework Armchairs *Louis XV Period*

Broad, shaped walnut frames, similar to the preceding. Covered with petit and gros point presenting personages in the backs and landscapes in the seats. On black background.

1700.—

From the Comte de Beaumont Collection

187. Needlepoint Screen *XVIII Century*

Fourfold, covered with fine needlepoint presenting varicolored floral and jardinière motives on cream background.

1300.—

Height, 4 feet 2 inches; width of each fold, 19 inches

From the Comte de Beaumont Collection

[*Illustrated*]

No. 187. Needlepoint Screen

188. NEEDLEPOINT WALNUT ARMCHAIR *Louis XIV Period*

525.

High back, scrolled arms and legs. Rich original patina. Covered with needlepoint presenting several personages in petit point amid gros point scrollings on black background. Seat with birds similarly enclosed.

189. NEEDLEPOINT WALNUT SETTEE *Louis XIV Period*

3850.

High serpentined back, open scrolled arms, supports, cabriole legs, richly carved with scrolled leafage and rocaille. The back covered with extremely fine point St. Cyr needlework, displaying mythological scene in a central medallion, "Le Baptême d'Achille."

Thétis, in rich mantle, holding her son Achille by the heel, plunges him in the Styx. Pélée, Achille's father, and three women attendants, richly robed, are standing at her side. Executed in a bewildering variety of colors.

The seat also with medallion enclosing animals in landscape, surrounded by garlands and vases of flowers in petit point on golden-yellow background. Frame of a later period. The needlepoint in the back has been enlarged to fit the frame.

Length, 6 feet; height, 41 inches

From the collection of Comtesse de Gaillard.

[*Illustrated*]

No. 189. Needlepoint Walnut Settee

190. Two Needlepoint Walnut Armchairs *Louis XIV Period*

High serpentined backs; open scrolled arms, supports and cabriole legs richly carved with scrolled leafage and rocaille of a later period. The backs and seats covered with rare needlepoint presenting vases of flowers surrounded by ornaments on yellow background.

2000.-

From the collection of Comtesse de Gaillard

[*One illustrated above*]

191. Two Needlepoint Walnut Armchairs *Louis XV Period*

Daintily shaped walnut frames, carved with floral motives, on cabriole legs. Covered with fine petit and gros point needlework. The backs with point St. Cyr medallions presenting interesting scenes, very probably of the history of "l'Enfant Prodigue." One shows a little boy with three shepherds, the other the same boy asking his way of a man richly garbed. Seats displaying birds in landscapes executed in petit point amid floral gros point. The needlepoint has been enlarged at a later period to fit the frames.

From the collection of Comte de Bourbon Busset

[*One illustrated above*]

192. Two Needlepoint Walnut Armchairs *Louis XV Period*

1050.

Daintily shaped walnut frames similar to the preceding. Covered with needlepoint also similar to the preceding. One back represents a young man addressing two prisoners in jail. The other a young man sleeping under a tree bordering the water. Seats with birds in petit point amid floral gros point. The needlepoint has been enlarged at a later period to fit the frames.

From the collection of Comte de Bourbon Busset

[*One illustrated above*]

193. Two Needlepoint Walnut Armchairs *Louis XV Period*

1050. Daintily shaped frames, covered in needlepoint similar to Nos. 191 and 192. One back represents a young man with two men richly garbed, and the other the return of the prodigal son. Seats similar to the preceding. The needlepoint has been enlarged at a later period to fit the frames.

From the collection of Comte de Bourbon Busset

[*One illustrated above*]

194. NEEDLEPOINT WALNUT BERGÈRE *Louis XV Period*

High oblong back, open scrolled arms, low cabriole legs and stretcher handsomely carved with scrolled leafage and rocaille. Back covered with fine needlework, presenting a group of two figures and birds executed in petit point, surrounded by floral gros point of rich coloring on black background. Similar gros point loose seat cushion.

From the Château Neuf sur Loire

[*Illustrated above*]

No. 195B

No. 195A

195. Two Needlepoint Fauteuils *Louis XIV Period*

Plain walnut frames; high backs, open curved arms and legs. With original patina. Covered in the finest point St. Cyr, presenting varied scenes in central medallions:

3100.

(A) The back represents "Le Sacrifice d'Abraham." Abraham is seen holding in his right hand a sword, with which he is about to accomplish the sacrifice. An angel flying overhead restrains his arm. Abraham's son is kneeling before him.

(B) The back represents "Suzanne et les Vieillards." In a marble pool, in which are seen some fishes, Suzanne is ready to take her bath, when she is surprised by the two elders. Background of trees and landscape. The seats presenting birds and flowers in petit point surrounded by gros point.

From the collection of Comtesse de Gaillard

[*Illustrated above*]

No. 196A

No. 196B

196. Two Needlepoint Fauteuils *Louis XIV Period*

Frames and needlepoint similar to the preceding.

3100.

(A) The back represents "Pomona and Vesta." Pomona, richly robed, is depicted with grapes in her left hand and a chalice in her right. Vesta holds in her right hand a sceptre; a brazier is placed before her. Background of trees and landscape.

(B) The back presenting "Flora and Cérès." Flora is seated, holding in her hands a garland of flowers. Cérès holds a spike in her left hand. Background of trees and landscape.

The seats with birds and flowers in petit point surrounded by gros point.

From the collection of Comtesse de Gaillard

[*Illustrated above*]

197. Two Needlepoint Fauteuils *Louis XIV Period*

Frames and needlepoint similar to the preceding. The back represents two important personages in rich Oriental garb. Background of trees and landscape. Seats with birds and flowers in petit point surrounded by gros point.

3100.

From the collection of Comtesse de Gaillard

[*Illustrated above*]

No. 198

198. NEEDLEWORK WALNUT CHAISE LONGUE *Régence Period*

2350.-

High scrolled head and arms, styled "corbeille," on low cabriole legs, carved with molded flowers and leafage. Back and loose seat cushion covered with fine needlework showing Chinese subjects, chimerae and flowers in petit point on golden-yellow background. *Height, 36 inches; length, 6 feet 2 inches*

From the collection of Comtesse de Chouvalof

[*Illustrated*]

199. NEEDLEPOINT WALNUT CANAPÉ *Louis XIV Period*

2400.-

High serpentined back, with wings and loose cushion seat. Covered with beautiful petit point and point St. Cyr. The back represents a "Musical Party." In a landscape medallion, amid trees and flowers, several personages richly garbed are playing varied musical instruments. Executed in petit point with rich red, blue, green and yellow, surrounded by ornaments in gros point. The seat represents dogs setting off for the hunt, after Oudry, surrounded by ornaments in gros point. Wings and armpads covered with gros point ornaments. Frame of a later period.

From the collection of Comte de Bourbon Busset

[*Illustrated*]

No. 199. Needlepoint Walnut Canapé

XV-XVII CENTURY VELVETS, NEEDLEWORK AND TAPESTRY PANELS

200. Two Gold-embroidered Amices — *XVI Century*

Rich green velvet, adorned with appliqué medallion and Gothic floral scrollings; banded scrolled border. Medallions occupied by symbols.

Length, 22 inches; width, 10 inches

90.—

201. Velvet Portière — *XVIII Century*

In rich green velvet.

Length, 7 feet; width, 6 feet

175.—

202. Needlework Panel — *Louis XV Period*

Presenting flowering plant surrounded by roses and peonies. Executed in needlepoint with rich harmonious tones of red, blue, green on cream background.

Height, 33 inches; width, 39 inches

90.—

203. Needlework Panel — *Louis XV Period*

Similar to the preceding.

Height, 33 inches; width, 39 inches

90.—

204. Gold-embroidered Velvet Dalmatic — *French, XVI Century*

Ruby-red velvet. Trimmed with fringe and gold galloon, with brilliant sheen.

Length, 9 feet; depth, 4 feet

375.—

205. Needlework Panel — *Flemish, XVI Century*

Late Gothic needlework, composed of five oblong pictures with allegorical figures in landscape foreground, surrounded by several subjects and animals in petit point. Very curious piece.

Height, 13 inches; length, 5 feet

300.—

206. Petit Point Screen — *XVII Century*

Presenting "The Crucifixion." Beautifully executed in petit point.

Height, 34 inches; length, 27 inches

150.—

207. Gothic Tapestry Cushion — *Flemish, XVI Century*

Presenting a Biblical subject within a rondel, surrounded by roses, tulips and millefleurs on a blue background. Woven in fine texture, with beautiful red and blue tones.

21 inches square

From the Barthélemy Ray Collection

350.—

208. Gothic Tapestry Cushion — *Flemish, XVI Century*

Presenting a Biblical subject within a rondel, similar to the preceding.

350.— 21 *inches square*

From the Barthélemy Ray Collection

209. Gothic Tapestry Cushion — *Flemish, XVI Century*

Presenting a Biblical subject within a rondel, similar to the preceding.

350.— 21 *inches square*

From the Barthélemy Ray Collection

210. Gothic Tapestry Cushion — *Flemish, XVI Century*

Presenting a Biblical subject within a medallion surrounded by roses, tulips and millefleurs on a blue background.

325.— 21 *inches square*

From the Barthélemy Ray Collection

211. Verdure Tapestry — *Flemish, XVII Century*

A wooded landscape, with pool, animated by flowers, birds, etc. In the horizon is faintly seen a village with its towers. A beautiful border of festooned flowers surrounds the subject.

1100.— *Height, 9 feet; length, 7 feet 4 inches*

211A. Two Beautiful Needlepoint Panels — *Louis XIV Period*

Presenting pagodas with Chinese figures, fantastic birds, dragons and wild animals; executed in fine petit point amidst *gros point*, rocaille motives and flowers, in blue, ruby-red, rose and *aubergine* on a black background. Companion to the following.

3600.— *Height, 9 feet 8 inches; width, 3 feet 8 inches*

211B. Two Beautiful Needlepoint Panels — *Louis XIV Period*

Companion to the preceding and following.

3600.—

211C. Two Beautiful Needlepoint Panels — *Louis XIV Period*

Companion to the preceding.

3600.—

212. Royal Flemish Tapestry *XVII Century*

In a wooded river landscape, two ladies are seated near a river. A beautiful border of festooned flowers and fruits surrounds the subject. Woven with rich crimson dominating the greens, blue, reds and yellows.

3100.—

Height, 9 feet 7 inches; length, 10 feet

[*Illustrated*]

212A. Two Needlepoint Panels *Louis XIV Period*

Presenting *tournés* columns with Corinthian capitals, festooned with roses on an écru background. Companion to the following.

260.—

Length, 10 feet 2 inches; width, 15½ inches

212B. Two Needlepoint Panels *Louis XIV Period*

Companion to the preceding and following.

260.—

Length, 10 feet 2 inches; width, 15½ inches

212C. Two Needlepoint Panels *Louis XIV Period*

Companion to the preceding and following.

260.—

Length, 10 feet 2 inches; width, 15½ inches

212D. Two Needlepoint Panels *Louis XIV Period*

Companion to the preceding and following.

260.—

Length, 10 feet 2 inches; width, 15½ inches

212E. Two Needlepoint Panels *Louis XIV Period*

Companion to the preceding.

260.—

Length, 10 feet 2 inches; width, 15½ inches

No. 212. Royal Flemish Tapestry

213. Flemish Renaissance Tapestry *Brussels, XVI Cenutry*

Presenting "Le Retour des Vainqueurs." In a seascape, before a high range of mountains, is an animated scene with numerous warriors clad in classic Roman attire. Rich original borders of clustered fruits and flowers. Woven in rich crimsons, blues, ivories, greens and reds, suffused with rare golden-yellows.

2600.—

Height, 10 *feet; length,* 15 *feet* 4 *inches*

[*Illustrated*]

213A. Pair Needlepoint Panels *Louis XIV Period*

Representing fruits and flowers on a soft brown background. Companion to the following.

220.—

Height, 8 *feet* 6 *inches; width,* 21½ *inches*

213B. Pair Petit Point Panels *Louis XIII Period*

Companion to the preceding and following.

1400.—

Height, 8 *feet; width,* 20½ *inches*

213C. Pair Petit Point Panels *Louis XIII Period*

Companion to the preceding.

1500.—

Height, 9 *feet* 5 *inches; width,* 21½ *inches*

213D. Needlepoint Panel *Louis XIV Period*

Representing allegorical figures and small personages amidst landscapes, castles, flowers, draperies and festoons, divided into seven different scenes, the figures in *petit point* against a *gros point* background in brilliant colors.

1800.—

Height, 12 *feet; width,* 9 *feet* 2 *inches*

No. 213. Flemish Renaissance Tapestry

RARE SET OF SIX NEEDLEPOINT PANELS AFTER CARTOONS BY VERNET

214. NEEDLEPOINT PANEL *XVIII Century*

Companion to the following. Presenting an animated landscape, with mill and mountains on the left. At the centre two men are fishing in the river, while another, standing on a bridge, is watching. At the horizon is seen a village. The figures are executed in extremely fine petit point; the landscape in gros point of exquisite coloring. *Height, 80 inches; width, 44 inches*

From the Château de St. Jean des Essartiers (Manche)

[*Illustrated above*]

215. NEEDLEPOINT PANEL *XVIII Century*

Companion to the preceding and following. On a rock bordering the river a woman is seated. Two fishermen in a bark are nearby. On the opposite shore is a church. In the distance, bridge and mountains. Trees on the left complete the scene. Executed in petit and gros point.

Height, 80 *inches; width,* 38 *inches*

From the Château de St. Jean des Essartiers (Manche)

[*Illustrated above*]

216. NEEDLEPOINT PANEL *XVIII Century*

1100.

Companion to the preceding and following. Under a tree bordering the river, a richly robed woman is seated. Near her a man is fishing. On the opposite shore, a house with trees. In the distance to the left, a bridge. Executed in petit and gros point.

Height, 6 feet 8 inches; width, 38 inches

From the Château de St. Jean des Essartiers (Manche)

[*Illustrated above*]

217. NEEDLEPOINT PANEL *XVIII Century*

Companion to the preceding and following. On the edge of a rock a man is seated, smoking a pipe. Another is fishing, while a third in a bark is looking on. A village with a castle appears on the opposite shore. A vessel with full sails is seen in the distance.

Height, 6 feet 8 inches; width, 38 inches

From the Château de St. Jean des Essartiers (Manche)

[*Illustrated above*]

218. NEEDLEPOINT PANEL *XVIII Century*

Companion to the preceding and following. In the foreground two barefooted men are throwing a net in the river. In the background mountains with castles. Executed in petit and gros point.

1100.

Height, 6 feet 8 inches; width, 38 inches

From the Château de St. Jean des Essartiers (Manche)

[*Illustrated above*]

219. NEEDLEPOINT TAPESTRY PANEL *XVIII Century*

1100.

Companion to the preceding. On the bank of a river two women are washing. Executed in petit and gros point. In the background a small wooden bridge.

Height, 6 feet 8 inches; width, 38 inches

From the Château de St. Jean des Essartiers (Manche)

[*Illustrated above*]

220. ROYAL AUBUSSON TAPESTRY *Louis XVI Period*

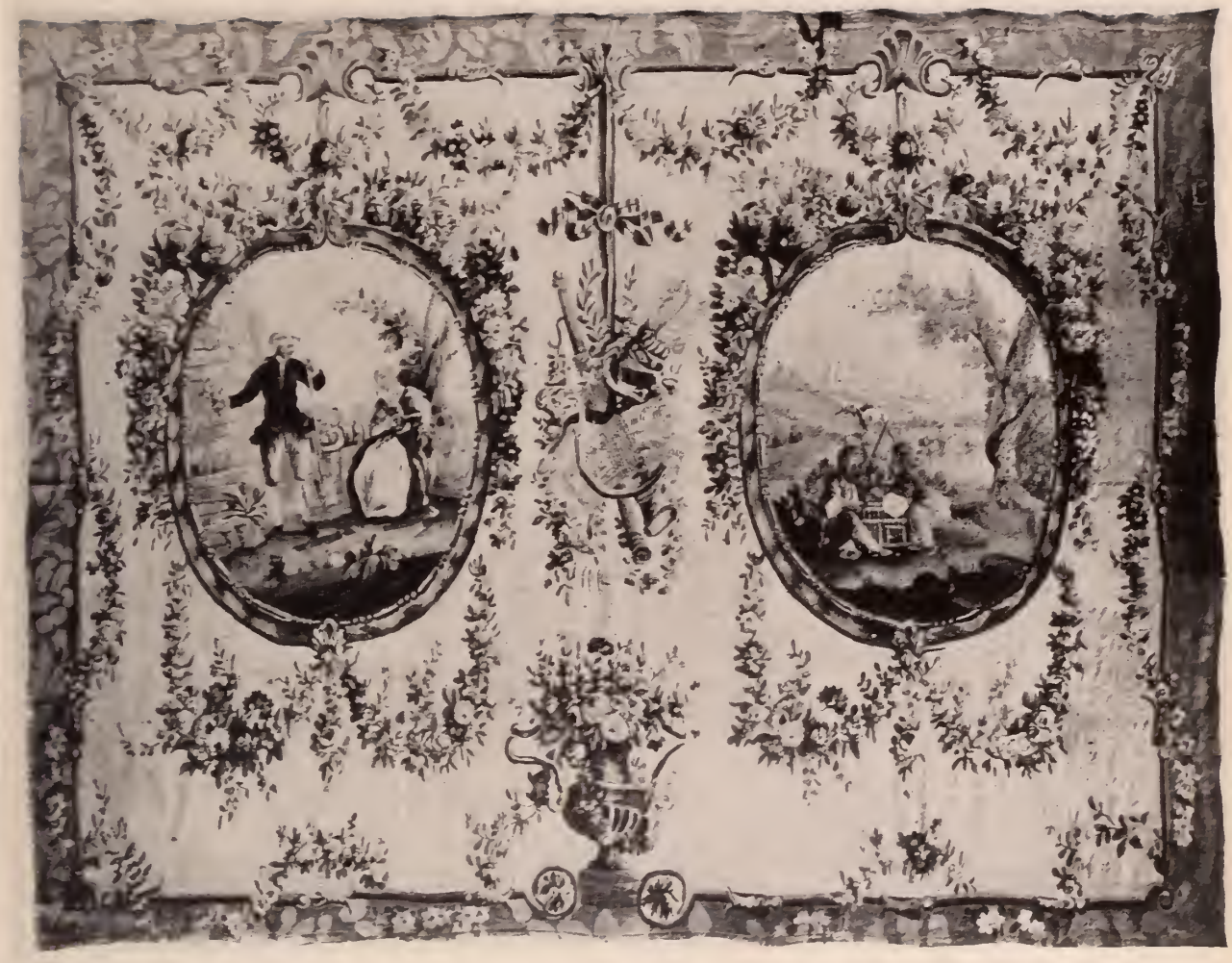
4500.

After a cartoon by Huet. Presenting two landscape medallions. The left one occupied by a seated lady richly robed, with a dog on her knees. Near her a gardener holds a floral bouquet in his right hand and a shovel in the left. In the right medallion two children are playing with birds in a cage. The centre, between the two medallions, is ornamented with a musical trophy with ribbon motives. Vases and garlands of flowers surround the medallions. Executed in magnificent tones of red, blue and green on an écru background. Border of conventional pattern on *vieux rose* background.

Height, 10 *feet; length,* 12 *feet*

From the famous Lowengard Collection

[*Illustrated*]



No. 220. Royal Aubusson Tapestry

221. ROYAL BEAUVAIS TAPESTRY *XVIII Century*

Of the famous "Tenture de Chinoise," after cartoon by Baptiste, Blin de Fontenay and Vernansal. Woven in the Royal Manufacture de Beauvais, under the direction of Mérou. Representing "Le Prince en voyage."

20,000.

At the centre, the Prince, his sceptre in his right hand, is carried in a rich palanquin by four servants richly garbed. He is accompanied by cavaliers holding banners. A Chinese attendant sows flowers in his path, while two others are prostrated before him. On the left, pagodas and Chinese palaces. Trees, flowers, fruits and birds complete this resplendent scene. Magnificently executed in the finest weave, with rich harmonious tones of red, blue, golden-yellow and green. Narrow border of conventional pattern, simulating a frame. Signed, BEAUVAIS, at the centre of the bottom border.

Height, 10 *feet* 10 *inches; length,* 14 *feet* 4 *inches*

From the famous Paul Dutasta Collection

[*Illustrated*]

No. 221. Royal Beauvais Tapestry

EXTREMELY FINE SET OF SIX FLEMISH NEEDLEWORK PANELS

222. PETIT POINT PANEL — *Flemish, XVI Century*

850. Presenting two subjects, "The Creation of the World" and "The Creation of Adam." Framed in border of flowers, animals and cartouches. Executed entirely in petit point. Rich mellow coloring. Companion to the following.

Height, 45 inches; width, 30 inches

From the collection of Philippe de Bourbon

[*Illustrated above*]

223. Petit Point Panel — *Flemish, XVI Century*

Presenting two subjects, "The Creation of Eve" and "The Serpent in the Garden." Framed in border of flowers, animals and cartouches. Executed entirely in petit point. Rich mellow coloring. Companion to the preceding and following.

Height, 45 inches; width, 30 inches

From the collection of Philippe de Bourbon

[*Illustrated above*]

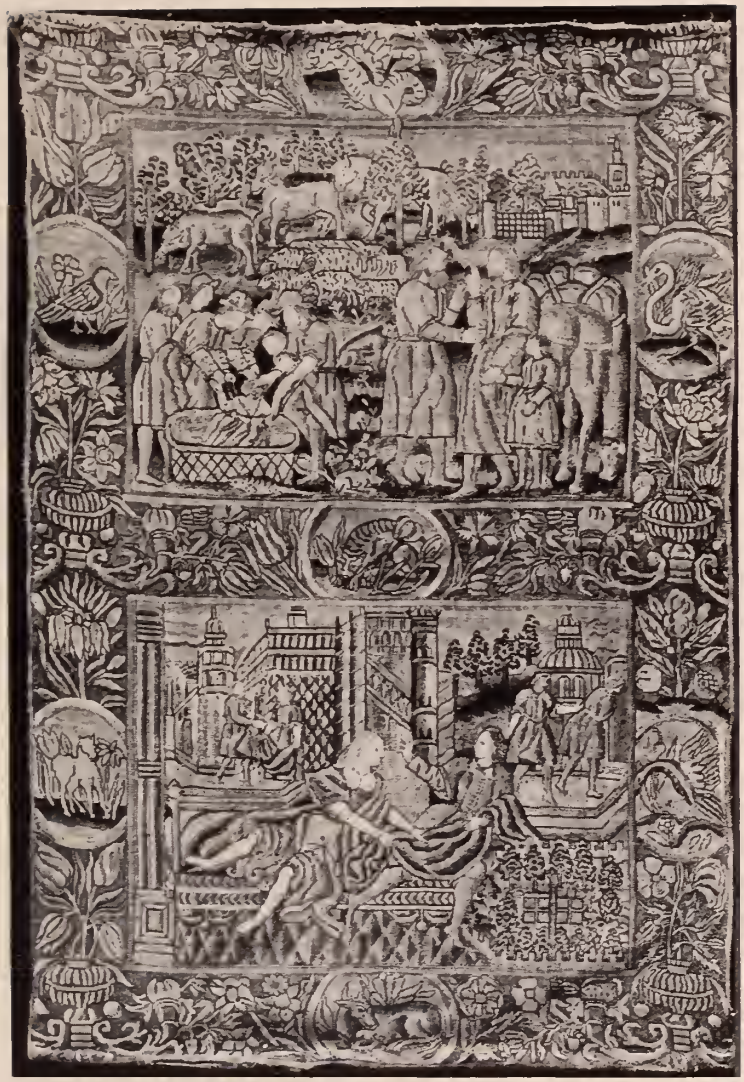
224. Petit Point Panel *Flemish, XVI Century*

850.— Presenting "Adam and Eve after the Fall" and "Adam and Eve Expelled from Paradise." Framed in border of flowers, animals and cartouches. Executed entirely in petit point. Companion to the preceding and following.

Height, 45 inches; width, 30 inches

From the collection of Philippe de Bourbon

[*Illustrated above*]



225. Petit Point Panel — *Flemish, XVI Century*

Presenting subjects from the story of Joseph. Surrounded by flowers and animals. Executed entirely in petit point. Rich mellow coloring. Companion to the preceding and following.

Height, 45 inches; width, 30 inches

From the collection of Philippe de Bourbon

[*Illustrated above*]

226. Petit Point Panel *Flemish, XVI Century*

1050. Presenting subjects from the story of Joseph. Companion to the preceding and following.

Height, 45 inches; width, 30 inches

From the collection of Philippe de Bourbon

[*Illustrated above*]

227. Petit Point Panel *Flemish, XVI Century*

Presenting subjects from the story of Joseph. Companion to the preceding.

Height, 45 inches; width, 30 inches

From the collection of Philippe de Bourbon

[*Illustrated above*]

228. Rare Brussels "Feuilles de Choux" Tapestry *XVI Century*

3800.

Of the finest texture, presenting wild animals and flowers amid large green leafage. To the right a lion is devouring a ram. To the left, a panther emerges from the foliage. A fiery horse, with majestic mane, forms the centre, while a little monkey perched on a large leaf looks upon the scene. Birds and butterflies complete this fantastic ensemble. Border of arabesques, amorini and cartouches on brown background. Woven in the royal Brussels looms. Signed, A. M.

From the Château de St. Jean des Essartiers (Manche)

[*Illustrated*]

No. 228. Rare Brussels "Feuilles de Choux" Tapestry

229. Royal Gobelins Tapestry *XVIII Century*

6000.

Presenting "La Bataille d'Arbelles," capital of Assyria in 331 B.C. Alexander, King of Macedonia, won the war over Darius which made him the master of all Persia. In the foreground, numerous warriors richly clad in armor are battling. To the left, a general on a fiery horse is slaying the soldiery. In the background King Alexander, drawn in a chariot, is commanding his troops. Border simulating a frame with trophies and cartouches.

Note: This tapestry forms one of the series of the "Great Wars" executed by order of Louis XIV for the Château de Versailles after the picture by Lebrun, in the Louvre Museum.

Height, 13 *feet; length,* 21 *feet* 8 *inches*

From the de Wagner-Besançon Collection

[*Illustrated*]

No. 229. Royal Gobelins Tapestry

No. 230. Rare Louis XIII Painted "Boiserie"

230. Rare Louis XIII Painted "Boiserie" *Late XVI Century*

1100.—

This beautiful boiserie is composed of fifty-four painted panels:
Four large panels represent the four seasons. Seven large panels represent landscapes, rivers, lakes, hunting scenes and fishing scenes. Seven smaller panels present vases of flowers in beautiful tones and five others present baskets of fruits. Six small panels present a variety of birds, parrots, roosters, partridges, etc. Thirteen medium panels present cartouches with initials. The mantelpiece, beautifully carved and painted, is 7 feet high. The upper panel presents a hunting dog. The other panels are decorated with flowers and geometrical designs.
Two superbly painted doors complete this unique room. The panels represent rustic scenes, the upper panel of one presents a dog running after a wild duck.

Meaurements of the room: Length, 22 feet 7 inches; width, 22 feet 7 inches; height, 10 feet 2 inches

From the Château de Courcelles (Sarthe)

[*Illustrated*]

231. Painted Door *Louis XIII Period*

220.—

Molded frame, painted gray. Lower part decorated with a rustic scene. Upper part with arabesques and small paneled glass.

Height, 6 feet 3 inches

[END OF SECOND AND LAST SESSION]

Total # 214,987.50

APPRAISALS FOR UNITED STATES & STATE TAX INSURANCE & OTHER PURPOSES CATALOGUES OF PRIVATE COLLECTIONS

THE American Art Association, Inc. will furnish appraisements, made by experts under its direct supervision, of art and literary property and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. ¶*The Association is prepared to supplement this appraisal work by making catalogues of private libraries, of the contents of homes or of entire estates, such catalogues to be modeled after the fine and intelligently produced sales' catalogues of the Association.* ¶*Upon request the Association will furnish the names of many trust and insurance companies, executors, administrators, trustees, attorneys and private individuals for whom the Association has made appraisements which not only have been entirely satisfactory to them, but have been accepted by the United States Estate Tax Bureau, the State Tax Commission and others in interest.*

* * *

AMERICAN ART ASSOCIATION · INC
Madison Avenue at 57th Street
NEW YORK

COMPOSITION, PRESSWORK
AND BINDING BY